

BRENDA C. LICHMAN-BARBER

ARTIST STATEMENT

I love the ceramic process! My pieces are a product of this love. My passion for the process began in the summer of 1997 at a workshop that involved firing an Anagama kiln for 72 hours. How I responded to this experience was written perfectly by Bruce Metcalf in the article *The Hand at the Heart of Craft*. Metcalf states that “a person who has a strong bodily-kinesthetic tuned to fine motor skills, and good spatial intelligence, will feel comfortable working with her hands. The student discovers that the work-physical labor-conforms to a pre-existing complex of latent abilities, and her innate mix of intelligences finally finds a means of expression.” I found this expression in clay and all that it involves.

My clay vessels are three dimensional drawings that express the process of clay and myself. I define myself as energetic, spontaneous, and bold, and find it necessary to illustrate and transfer these qualities of my identity onto each piece I create.

My vessels are wheel-thrown, altered, and manipulated to express the malleability of the material. The hands on quality of each piece is important to me because I want the viewer to feel the constant interaction between the clay and myself. My work is pushed, pulled, pinched, and stretched. Slips are added to the outer surfaces of my work, I want the work to look fresh, juicy, sexy, and alive.